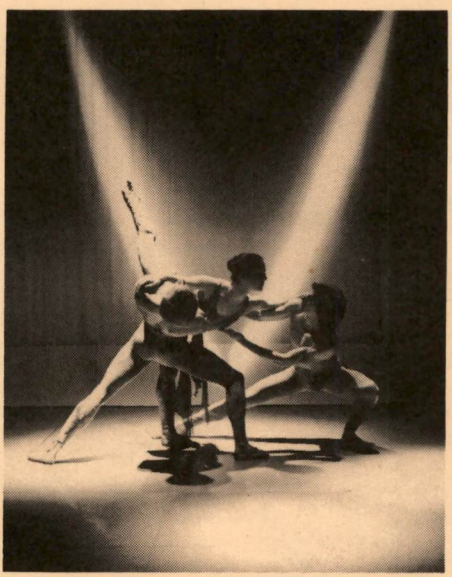
Sacred Dance Guild Journal



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The JOURNAL is the official publication of the Sacred Dance Guild, a non-profit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance.

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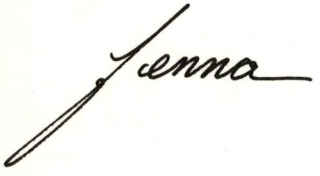
Sacred Dance Guild Journal

President's Message

We are devoting this *Journal* issue to the critical but constructive contemplation of visibility. We ask, collectively and individually, how do we look? How do we as dancers present our sacred souls, embodied in our uniquely human form, to those around us? Has our motivation remained pure, rooted in the creative energy of our dancing God?

This year the *Sacred Dance Guild* is 30 years old. With outstretched arms we gratefully acknowledge a group of sacred dance artists who claimed (and named) their art form, to each other, to their congregations, to the world. Endowed with an inner vision, many risked rejection and misunderstanding in order to preserve this sacred art form. But the vision remains, and has grown in spite of resistance. It has grown where faithful Guild members (and non-Guild members who need to connect with us) have girded themselves with knowledge and patience and are motivated by the Divine Spirit which convicts them that sacred dance is a ministry.

Each of us must prayerfully and humbly scrutinize our Dance ministries. Painfully we must submit our work to the eye of the beholder and listen to their response, whether it be at the Guild's annual Festival, at regional or chapter workshops, or with your congregation. And we must faithfully read this *Journal*, and all *Journals* and submit our own material in order to share our discoveries. The result will be healthy growth, renewed vision. In spite of resistance, the truth will remain. The legacy of Divine centered dance will burn brighter.



Editorial

"Visibility of Sacred Dance" has brought in so many ideas, so much richness, so much creativity that I have been very excited as I have typed each article! Many SDG members have contributed, many on the Festival 88 Faculty have contributed, and some who attended the International Conference in Australia have contributed. And in addition, much to my delight, SDG members who have been in the Guild "lo" these many years have sent in memories, not only of the past, but also great expectations for the coming years.

This past week I presented "Journey of Everyman". I first got the idea in 1969, then first presented it to a group of high school students in 1976 and have been doing it every so often when asked. This year I wondered if I could bring back the original "Journey" feeling and this is the renewal I got - the Visibility, if you wish - it came back but with a deeper, more soul feel than I had ever expected. Perhaps, we should say there is a soul visibility that we try to project, to share, with those who are watching participants.

The Fall Issue of the Journal will be THIRTY YEARS AND COUNTING. This will cover the Festival 88 meeting in Denver.

God Bless each of you - and am I ever looking forward to meeting and sharing with you in Denver. We should be blessed with sharing dance of so many cultures.

Toni' Intravaia
Editor

Deadlines for the Journal: August 15, November 15, and February 15. **Deadlines for the Events Calendar:** September 15, December 15, and March 15. Articles of 500 words or less, dance activity, chapter/region/membership news, letters and black and white photographs should be sent by deadlines dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901.

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VISIBILITY OF SACRED DANCE

The definition most apropos to our theme seems to be "the relative clearness of the atmosphere or ability to see with reference to the distance at which things can be clearly seen under the conditions existing at a particular time". How true that really is. We see, and feel, the visibility of sacred dance depending on the clearness not only of the chancel area or other movement area, but on the clearness by which we interiorly *feel* that sight in its relationship to not only the world's time and idea but also to that of God's timelessness and completion of His idea.

Read the following articles and begin the "feelings" that each visibility gives and know that if each were danced that visibility would deepen. Praise the Lord VISIBLY! ●

THE VISIBILITY OF SACRED DANCE THRU THESE THIRTY YEARS

by Margaret Taylor (Doane)

My emphasis on the visibility of the Sacred Dance Guild is on the increased awakening of people to the presence and value of this devotional art. Thirty years ago there were little sparkling lights of spiritual energy where sacred dances were presented in various communities. They were unpredictable to people in general because of scant advanced notices and few reports except for an occasional Newsletter which announced a workshop or a meeting of the S.D.G. on the east coast.

Visibility of the S.D.G. grew with the development of its Newsletter. At first, from 1958-62, there was no steady editor just a yearly appointment of some member to get one or two issues sent to the members. From 1962-67 I struggled as editor, trying to get a list of active dance choirs, getting them to report and share ideas with each other as well as announcing workshops and meetings. I was a very poor typist but I managed to mimeograph a few sheets which I sent out several times each year. The Newsletter began to be a source of viewpoints and goals in this growing art. The S.D.G. was growing more visible as membership widened to include the mid-west (Ohio, Michigan and Illinois) as well as Colorado and California.

The real burst of steady visibility came with the election of Toni' Intravaia to be the Editor of the Newsletter in 1968. She brought excellent skills, wisdom and devotion to this important job. The marvellous thing is that she has continued this complicated work for 20 years! The officers of S.D.G. change from year to year and annual meetings now may be in any part of the country. S.D.G. has no central office for staff except that Toni' has been able to be the central heart beat of the Guild through her steady and inspiring work as editor of the Newsletter and now the Journal. I'm sure everyone is saying "Alleluia" to Toni' for her work in the past, present and future years as she promotes the visibility of Sacred Dance.

The excitement of sacred dance is its visibility. Instead of verbalizing, dancers are called upon to communicate with their whole being. We respond to this visibility and remember sacred dances we saw much longer than sermons that we heard. Thirty years ago it was difficult to record these visual experiences. There were no VCR's available for the non-professional photographer. The early movie cameras had no sound recording. One could try to "dub in" the musical accompaniment from a tape recording, but that was rarely successful. Now one can record sacred dances so easily and effectively on video tape! Mirabile visu!

The SDG has become more visible through the availability of books and pamphlets on all aspects of Sacred Dance through the enthusiastic encouragement of Doug Adams who has a connection with the Sharing Company which keeps a constant flow of sacred dance books published or reprinted. In the early 1950's I would write to many different publishers, sending them my manuscripts to accept for publication. Since it was a new field they were afraid there would be few sales so they did not want to invest in publishing my books. It often took three years to find a brave publisher. Now Doug Adams urges sacred dancers to write and he opens the publishing door through the Sharing Company. There is always a need to learn more about the many visible facets of sacred dance and writing is a way of sharing and enhancing their visibility. The book tables at festivals and workshops are always a vital visible part of SDG gatherings. Gratia plena, Doug.

POSTSCRIPT:

Of course, dear members, the Journal, films and books would be completely "invisible" if it were not for your tremendous works and inspiring leaders. That would take volumes. Carlynn Reed has written the first volume, *And We Have Danced* (1958-1978), and soon we will need an additional volume. Like the rings of waves enlivened from a dropped pebble, the Sacred Dance Guild is reaching out farther and farther - all across our country and to many other countries around the world. We are a great ecumenical movement with a great ecumenical language including all peoples as they grow in spiritual awareness. As we praise God in the dance we catch the vision of all peoples living and moving in harmony. Amen. ●

Diane Rawlinson Group ***Prosequi.*** *Nov. 1987*

INTER-HUMAN COMMUNICATION

by Forrest Coggan

Although it has been my special privilege to be encouraged by major theatre and music personages - such as composers Leonard Bernstein (Jeremiah Symphony), Aaron Copeland (In The Beginning), and Howard Hanson (Symphony Sacra) - to choreograph and otherwise collaborate for sanctuary, amphitheatre and stage, and my honor to be supported and congratulated by prominent leaders in all faiths who have come to know my work over the past 50 years, it has always been part of a longer road to lead me deeper into the "magic" of movement of all kinds - - world wide ritual of all kinds used as an effective spiritual/psychic bridge into our origin or that elemental heart of existence within this universe.

I somehow found the most resonance for my "cravings" in the folk and religious arts of the Far East and of the "Indians" of the Americas, and along the way some theories of sensory and physical force fields were developed and reinforced to form a basis for my courses then offered at universities and independent seminars.

While many ideas and forms I use now stem directly from those ethnic fields of inquiry, others come from analytical studies of physical laws and metaphysical experience.

All of this has proved, over the years, to be of very practical use in interhuman communication (ritual/rite and concert art) as well as self-nature communication on a more esoteric level. Some aspects will be touched on during the Denver Sacred Dance Guild Festival.

Beyond my own focus, I am anxious to draw attention to current efforts which establish communities of ritualists bent on individual and group search through potent prayer expressed through projected thought/voice/external motion etc. ...something Doris Humphrey longed to see emerge in our society and in her time.

Another welcome outreach and inreach is that which recognizes spiritual roots within the Americas as well as the benefits of pilgrimage to ancient sacred sites. And still again, I see a returning appetite within those who choose to buy tickets that provide food in the form of multi-media presentations which explore and reveal uncommon levels of the human spiritual quest.

Those directions seem to me to herald a new understanding of Man and his place in God's Universe, the function of religion, and the actual interconnectedness of all creation...something so-called "primal man" felt and lived on a daily basis.

It would be nice to believe, I suppose, that each of us as unique critters have left tracks as evidence of our passing. Be that as it may, the joy of discovery and participation in "Living The Mystery" is one we delight to share as we meet in this place and time. I do look forward to being at the foot of the Rockies come July so that I can greet both old and new friends. Please make yourselves known to me if I seem not to remember.

And, during the interim, may the Lord's unqualified and unlimited Love become yours. ●

LEADERSHIP AND DEVELOPMENT SACRED DANCE VISIBILITY FROM ADMINISTRATIVE VIEW

by Martha C. Yates

The Sacred Dance Guild of 1988 represents a sophisticated, efficient, well managed international organization of over 1,300 members from 47 states and 6 countries. Thirty years old and the best is yet to come!

Toni' requested an article on "beginnings" - so I look back over my shoulder at what seems like yesterday, and see JANE RENZ, ROBERT STORER and a small group of young, eager and visionary dancers meeting in Winchester, Massachusetts in 1958. JANE became President and they organized to form a network of support for an emerging religious art form increasingly springing up in churches and colleges in Texas, Ohio, Michigan, Florida, Colorado, California. No longer could New England contain this spreading religious dance movement.

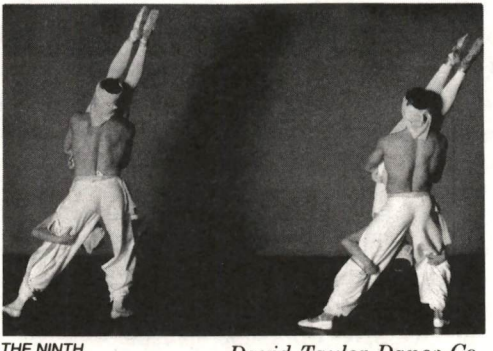
Those early leaders had at least two things in common: a consuming love for dance and a commitment to the religious art of dance in worship. They set about to provide workshops, resource materials, and communication through a newsletter. They organized annual festivals for training and sharing ideas in choreography. In subsequent years more fine individual leaders made things happen: PAT SONEN (N.J.), MARY JANE WOLBERS (Pa.), TONI' INTRAVAIA (Ill.), EVELYN BROADBENT (N.H.), VIRGINIA LUCKE (Mich.), MARGARET FISK TAYLOR (N.H./Ohio/Washington), MAXINE DEBRUYN (Mich.), NOAMI ALEH-LEAF (Mass.), REV. DAREN MILLER (N.J.), FORREST COGGAN (Colo.), CONNIE FISHER (Colo.), JUDITH ROCK (Calif.), MARY JOHNSON (N.H.), JARY YOOS (Mass.), SYBILLE VOLZ (Mass.), JOAN SPARROW (Mass.), GLORIA COSTANO (Mass.), KATHY MUIR (Mich.), and so many more. Wherever these and other talented, vibrant people found themselves, the movement became visible, alive, took root, and flourished. SDG had come of age.

AND WE HAVE DANCED! Do not fail to read it, share it with friends. CARLYNN REED wrote this history of SDG, an inspiring history of the Guild from 1958-1978, edited by DOUG ADAMS. (The Sharing Company, P.O. Box 224, Austin, Texas 78767) CARLYNN was SDG President from 79-81 and followed DOUG ADAMS, 77—79. These two bridged the country: CARLYNN in Conn. and DOUG in Calif. Between them they brought into being SDG outreach coast to coast, and with creativity and vision propelled this religious dance movement into national and international participation.

Sacred Dance has become viable over these thirty years primarily through the Newsletter, now Journal, and tireless, patient Toni' INTRAVAIA, Editor. And through national festivals and regional workshops. Such meetings were able to utilize leadership from the dance world like RUTH ST. DENIS and TED SHAWN, WALTER TERRY, MARY ANTHONY, MATTEO, JESS MEEKER. Wherever Guild leaders found themselves they brought other directors and choirs together for guidance and training and sharing. Little by little isolation for a dance choir director became a thing of the past. One could almost always find a supportive SDG workshop someplace.

Not the least of this early and continuing visibility of sacred dance were definitive books and articles written on the subject. MARGARET FISK (TAYLOR) is our best example of pioneer and pathfinder. In 1950 she wrote THE ART OF THE RHYTHMIC CHOIR (Harper & Brothers, 1950) and LOOK UP AND LIVE (Macalester Park Publishing Co. 1953). Fortunately, the latter is now reprinted in paper back by Sharing Company (address above) and you will want a copy to have in your library. Whenever I find someone who asks what in the world I am talking about when I discuss dance in worship, I hand them my copy of LOOK UP AND LIVE. Subsequently MARGARET TAYLOR wrote books for children: Originally: TIME FOR WONDER (5 - 8 years) and TIME FOR DISCOVERY (9 - 12 years) became merged by the Sharing Company into DRAMATIC DANCE WITH CHILDREN IN EDUCATION AND WORSHIP, available from Sharing Company, and many more including HYMNS IN ACTION (Sharing Co.) and a TIME TO DANCE (Sharing Co.). She has probably led more workshops on dance in religious training and worship than any other living person: Hawaii to Florida and every place in between. And found time to serve as SDG President from 1969 - 1970. Another prolific writer is DR. DOUG ADAMS, currently Professor of Christianity and Arts, Pacific School of Religion, Berkeley, California. DOUG has written countless books and articles on dance and worship including CONGREGATIONAL DANCING IN CHRISTIAN WORSHIP and DANCING CHRISTMAS CAROLS (Sharing Co.). And he has spearheaded a religious arts graduate degree program at Pacific School of Religion including an M.A. and Ph.D. degree program in dance. This giant step for dance to be included in theological training has perhaps done more than any other single thing in our time to promote visibility and acceptability for our unique art form.

Administration has to do with By-laws, Committees, Organization, Promotion. It allows us to function. But it is the individual leader in the Guild who takes time out of a personal schedule to write, publish, attend and lead workshops and festivals, and take on the responsibility of an office on the Board which has caused this 1988 Sacred Dance Guild to flourish and develop to maturity. Dues, records, nominating committees, and treasuries pale into insignificance in the brilliant burst of God's inspiration released through one leader after another over these past thirty years. AND THE EARTH SHALL DANCE...Indeed! ●



THE NINTH *David Taylor Dance Co.*

A VIEW OF THE NATIVE AMERICAN IN MICROCOSM

by Rosalie M. Jones (Daystar)

(Dedication: To my great-grandmother, Susan Houseman Big Knife)

To see a performance by *DAYSTAR: IN CONCERT*, is to see a view of the native American in microcosm. To be sure, it is a personal view, an individualized view, but it is, nonetheless, a view of North American Indianism as distilled through the eyes of one who has "walked the fence: between the white world and the red world."

It is an eagle's view: a view seen from many cliffs: it is the native's view, it is a child's view, at times an elder's view, at its heart, it is a woman's view.

Rosalie Jones dances under the stage name DAYSTAR. It's meaning is close to her heart's perception: we all look for life and warmth to the star that shines in the day. It brings light and enlightenment, and causes all things to grow. Without it, the earth would be plunged into darkness, and everything would die. The sun is powerful.

It is this same essence that Rosalie Jones as woman, dancer, and ultimately as teacher, hopes to convey to her audience each time she performs. It is through the medium of "dance as theatre" that DAYSTAR wishes to convey her own view of Indianism - personal thoughts and experiences distilled over a young lifetime spent growing up in the non-Indian world, and seeking desperately for the roots of her own tradition and heritage as a native American woman.

It was her father who said to her as a child: "When you come to the end of your life, you will be honored to know that you were a descendant of the ancient Indians". But the child grew up, and realized that the "ancient Indians" were still alive - walking, breathing, working, praying-honoring one another and the powers of creation. It was at that moment that she realized the gift that had been given to her: the gift of recognizing the spirit of those ancestors in the modern-day world, and giving that spirit a name and a voice: *DAYSTAR.* ●

ANASAZI DREAM *David Taylor Dance Co.*

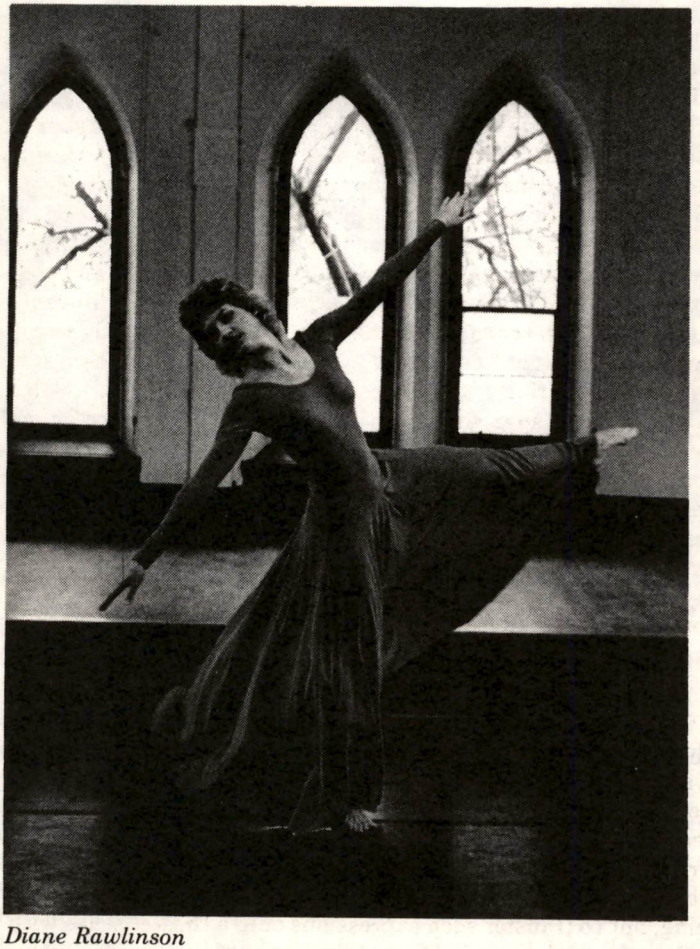
VISIBILITY THROUGH EXPERIENCE

by David Taylor

My involvement with dance as a sacred expression began with my exposure to ballet training as a beginning student in 1970. It was only three years prior to this new experience that I had initiated my own personal spiritual search that had led me to a Gurdjieff group in London in 1969 and then subsequently to many other spiritual and occult studies. Before returning to Denver in 1970, my teacher in the Gurdjieff group had informed me that he was about to put me in their sacred movement classes, but because of my departure, I did not have the opportunity to experience them at that time. Back in Denver, I was very fortunate to meet a man who was to become my friend and spiritual mentor for the next nine years. This man, a psychic and clairvoyant, was also involved in ballet, and it was through him that my first formal dance studies began. At the time, I saw no difference whatsoever between the professional world of ballet and what some would differentiate as sacred dance. Ballet was to become for me just that; it seemed to me the ultimate aligning discipline and the beauty that resulted from its training was incomparable with anything I had ever experienced. As I embraced this activity and became a professional dancer, I was very fortunate to experience a number and a variety of ecstasies through both the training and performing processes. It was this same man who led me to this wonderful art who later also planted in me the idea, and gave me the opportunity to manifest, the expression known as choreography. This opened for me an entirely new form of creative expression and one that was to become an even more fulfilling personal canvas. When I embarked upon my first attempt at choreography I underwent an unfathomable and transformational experience that I could only describe as channeling. Movements and mudras (hand gestures) came through me that I knew instantly were, and yet at the same time, were not from myself. About two years after these experiences, I happened to see the film, "Meetings with Remarkable Men", which centered on the early years of spiritual searching by Gurdjieff, and at the end of the film, there was a sequence of group members performing his sacred movements and exercises. I was aghast; much of what I saw was so similar to what had been channeled through me in my choreography. I felt intuitively that I had an intimate psychic connection to this kind of expression, and it reaffirmed all my inner feelings and strivings toward attuning myself towards manifesting dance in this manner on the physical plane. Ironically, sixteen years after my initial contact with the Gurdjieff work I came into contact with another Gurdjieff study group here in Denver and learned many of the sacred excercises and movements firsthand.

In 1979 I formed my own professional contemporary ballet company. It was only natural that much of my choreographic work has centered on metaphysical concepts and that a great deal of movement employed in my works were interpolations of sacred movements combined with the ballet vocabulary. My endeavors through this medium of expression have not been met without their fair share of resistance, needless to say. To perform sacred dances in a small group privately expressly for that purpose with like minded individuals is one thing, but to transfer such expressions onto a theater stage with professional ballet trained dancers in front of a paying public is quite another. There are many who have accused me bastardizing sacred dance to serve my own vani-

ty, while others have found my inclinations difficult to support in terms of programmic material - why don't I do things that are lighter, more fun, etc.; and a professional contemporary ballet company shouldn't be doing things like this; or my pieces are too intense, too heavy, and too cerebral - whatever. This is a risk that I have taken - this a choice that I have consciously made - a reality that I have created, good or bad. My fundamental tenet has been and shall always be that sacred dance is in the eye of the beholder and its meaning and potential for upliftment resides with us, as participants either as dancers or as viewers. Its potential for transcendance remains, too, with us. The theater is the one medium in our reality that incorporates all seven rays of divine energy and modes of expression. What transpires on the stage should ideally be thought of in terms of what we all aspire to in a temple or other place of worship. The potential for magic in this medium is therefore great, and we all need, even more now, magic in our lives. I shall ever endeavor to be a channel for this magic. ●



Diane Rawlinson

Heaven and Earth Declare God's Glory! ***Jeannine Bunyan,*** *President So CA*

AN EVENING WITH THE EARTHSONG CEREMONIAL COMMUNITY

by Tom Daly

This is the night of celebrating the full moon in Cancer. I sit next to the Big Drum waiting to feel a beat come through me that will start the first circle dance in a clockwise direction. I am struck by the beauty of the space, the dancers and the spirit of this moment. I feel the same anticipation and excitement that I felt over four years ago when I came to my first moon dance in a friend's living room. It was cozier then, yet the satisfaction of feeling really

at home is still present. I'm wondering now what energies, what mythic beings, what magical interaction will emerge in tonight's dance.

As I begin to drum and the circle rotates past me, I see people here for the first time and also dearly beloved friends. I feel my respect and gratitude for those who have stayed these years to dance the joys and challenges of community development. In the beginning most of us only saw one another at the dances. That has changed as the community grew and more time was spent in council meetings, planning sessions and other events that mark the lives of the principal dancers. Yet the Dance remains our true meeting ground, the center of our community. The forms we use, fundamental patterns taken from a variety of traditions, are by now very familiar; but they haven't grown old or become mindless repetition. To the contrary, each dance is an opportunity for the creative interplay between that evening's dancers, the intentions of the leaders and the spirit of that particular moon. Tonight the moon is speaking of the water element and the deep pools and eddies where we can meet and gather inner strength for the coming spring.

Earlier this evening a small group of us prepared the dance space inside a large church meeting room. It is simple and elegant with four altars in the primary directions, instrument tables and the Big Drum in the south. The room is really a reflection of the inner temples that the dance helps us build in our hearts. Something very nurturing and empowering is happening here. A deep need is being fulfilled. We are creating a space in which the sacred can develop within each of us; where we can experience the wholeness of ourselves and honor the wholeness of others. The flow of energy is moving in both directions now, as we journey inward. The world seems more intimate and as we reach out, something inside deepens. As we celebrate the full moons with evening dances such as tonight and the solstices, equinoxes and cross-quarters with.weekend retreats we begin to get a true sense of what it actually means to live on earth time. I am personally much more in tune with the cycle of life within me, the community of souls with whom I am intimately connected and to the earth itself. My previous intellectual and fantasy view of reality has deepened into a knowing in my belly and in my heart.

I am back at the drum now after doing a personal dance in the central courtyard, an open area where each dancer can meet his or her own shadows, allies, pain or joy. Tonight I met a serpent in myself and danced the power of it with another man in the community. I feel refreshed, energized and satisfied. I'm enjoying watching one of the women rock another in her arms. As the dance comes to a close I know that many of the themes begun tonight will expand and deepen in the coming months on weekend retreats where the dances often continue all night long. We end the dance with a spiral in, out and closing circle. We quietly leave the dreamtime of the dance and take the energy back to our everyday reality.

I hope I have given you some of the flavor of the EarthSong and I warmly invite you to join us this summer at the Guild Festival when several of our principal dancers will do a presentation and worship service. If you have questions prior to that time or would like to receive our yearly dance calendar, please feel free to call or write: Tom Daly, 2620 E. Louisiana, Denver, CO 80210 (303) 733-5960 or Sylvia Keepers, 1314 8th St., Boulder, CO 80302 (303) 442-0228. ●

SIGHTING THE DANCE IN WORSHIP

by Doug Adams

As the congregation sang "Bridge Over Troubled Waters," the dancers moved through the midst of the congregation by stepping on the tops of the pews. Bolted down pews are seen as problems by others. Creativity with the arts in worship requires sighting numerous places in the church as possibilities for dance, drama, and visual art work.

Always placing art works in the chancel limits the forms of art and distances them from the people; but centering art, dance, or drama in the aisles or on a three quarter inch plywood platform (positioned over a central section of pews) on occasion presents fresh perspectives. For instance, in the chancel, the power of sculpture or conical banners is limited by being seen from only one side; but in the aisles, such works may be viewed from all sides as people enter and exit. Similarly, in the chancel, the communicative power of dance is confined to the upper part of the body that can be seen; but on a platform (placed over a central section of pews), the full communication of dance may be expressed through all parts of the body in low as well as high positions.

During the singing of hymns or playing of instrumental music, processions may bring art works or dancers closer to all parts of the congregation. Similarly, dancers may spread out in different aisles and present their dance, each dancer bringing the dance closer to a different part of the congregation. Erika Thimey has detailed how one dancer meaningfully moves to the harp interlude in Benjamin Britten's "Ceremony of Carols": "a dancer desperately looks and searches for something all over the church, under the pews, up the windows, and posts, behind pulpits and doors. Finally she returns... with a burning candle, cradling it and dancing bliss-fully around it and finally places the found light on the altar like an offering." Thimey urges dancers to explore steps, choirstalls, balconies, pulpits, balustrades, pews, window sills, and more in worship. (cf. Doug Adams, ed., *Dancing Christmas Carols*, Saratoga, Ca., Resource Publications, 1978, pp. 79.)

If the art works are presented in the chancel, varying their position each week or two will elicit fresh attention from the worshipers. Keeping a banner in the same place for a few weeks insures that few people give it a second look; but if the banner is repositioned each week, it will receive more attention than it otherwise would receive in the same place. Similarly, a dance or drama may be centered in many different ways in the chancel to change the meaning. Knowing that a Biblical text had a likely relation to communion rites, one shapes the dance around the table. Knowing that a text was related to enthronement ceremonies, one shapes the dance around the Bishop's chair or pulpit. Hal Taussig identifies seventy-seven Bible texts as to their form as hymns, communion rites, baptismal rites, etc., and so suggests places to present the dances based on those texts: for instance, knowing that a text had a likely connection to baptismal rites, one may shape the dance around the baptismal font. (cf. Taussig's *Dancing The New Testament: A Guide to Texts for Movement*, Austin, TX, Sharing Company, 1977.)

As silence is an important part of music, so the disappearance of the visual may communicate powerfully. And hiddenness may evoke greater attention

by the viewer. Judith Rock has stated succinctly the importance of hiddenness for dance:

If we believe that God is not mysterious at all, that God's ways are perfectly clear and understandable, then we will be mainly concerned about being visible and assuming static postures. However, if we believe that the Spirit moves mysteriously and where it will, and that our business is to respond, our dance will be full of movement, covering space, not always pretty and perhaps not always even visible! (*Theology In The Shape of Dance: Using Dance In Worship*, Austin, TX, Sharing Company, 1978, p. 8).

In choreographing Feliciano's "Pentecost" (which features a great deal of dissonance followed by a convergence of sound that rises in pitch until it is beyond our ability to hear), I first scattered the dancers who moved in different directions throughout the aisles during the dissonant music; then I had them rush together down the main aisle as the music converged; and finally I had them drop out of sight on the floor in front of the first pew as the musical pitch went out of our audible range. That was the most pregnant silence the congregation had ever experienced; for worshipers were on the edge of their seats and were aware that there was sound they could not hear and sights they could not see. The mystery of God was profoundly experienced in hearing and seeing nothing.

Because the people's expectations effect what they see, one may predispose such expectations to appreciate the worshipful nature of dancers by having the dancers sitting throughout the congregation and worshipping with the people before the dancers come into the aisles or chancel to present their choreography. And during the worship service, the banners or other visuals may be presented by those who have made them and who then return to worship in the midst of the congregation throughout the service. Knowing that the visual art and dance come from the midst of the congregation will help the worshipers experience the works not as something alien but rather as extensions of their own bodies. ●

SIREN *David Taylor Dance Co.*

JOYOUS GIFT OF EXPRESSION

by Paul Noel Fiorino

My work in dance is a joyous gift of expression and praise, for which I am most grateful.

An opportunity to go to the Holy Land to dance began my quest to learn the power of communication in movement.

My exposure to the art form made me realize that Dance is Life, the here and now; but whereby we get a glimmer of the life to come.
Do we dance because we are sacred? Or is the Dance we do sacred?

We must strive in faith and humility to serve the Lord of the Dance,

Jesus Christ,

Yeshua.

Choreography that conveys humor, despair, love, and the rage of war speaks of the spirit from which it comes.
How dance may reach an individual, to move to tears, to evoke emotion, to open the heart, is of the spirit.
Even the coldest, most hardened soul can be warmed, touched with the vitality of dance.

We are challenged on a daily basis to lift our spirits which well within us. We compete in a struggle with our moods and state of mind; our rebellious bodies need discipline and nurturing. We lift our spirits over our minds and bodies through patience, persistence, and prayer. Our daily dance can help carry us through moments of doubt and confusion. Our awareness of the body as an instrument is the continual process of acknowledging that we are also the Temple of the Holy Spirit. This is what gives us the power to dance, for it is not of ourselves that we have life, or give life; for all life springs from God. What we have and can give is our ministry, and through the unique and individual form of dance is an action that is one of the highest expressions of praise. In all humility we are able to convey the Spirit speaking through us, whether it be a simple benediction or a major ballet. Technique serves us in how we deliver the movement, but what matters is the spiritual expression of truth and love, which is Jesus Christ. We are missionaries in this great world, and dance brings to light that earliest form of worship which was festive dance, a sacred dance that continues to bring joy through selfexpression, and from sharing the gift of prayer with others. I am looking forward to our time together in celebration of 30 years, hoping to develop a community of dancers here in the Rocky Mountain region that can generate the fellowship that the Sacred Dance Guild sustains. Let us worship our Lord through our Dance together. ●

VISIBILITY THROUGH PRAISE
THE NUMBER THREE
MUSIC AND THE BRAIN

by Dr. Arthur W. Harvey

The passage from Psalm 149 used for FESTIVAL 88, Sacred Dance Guild, AND THE EARTH SHALL DANCE! 30TH ANNIVERSARY FESTIVAL in Denver, Colorado as the theme, ought to invoke a choral response of "LET *US* PRAISE GOD'S NAME" from those of us scheduled to be at the July Festival. To provide both an introduction and a structural coherence to this article, I am going to use the number "3" as an organizing principle, since throughout history theological symbolism often was associated with numerological values. My perspectives for examining the concept of US praising God will be from (1) my theological background as an ordained minister, (2) my artistic background as a performing musician and music educator, and (3) my studies in neuroscience, specifically in the area of the effects of music on the human brain, a topic that I have pursued for almost two decades, and which has produced a television series on MUSIC AND THE BRAIN, several publications on that topic, as well as the opportunity to teach about music and the brain in countries throughout the world, and in the majority of United States.

There are "3" aspects of this verse, "LET US PRAISE GOD'S NAME..." that need to be understood to fully appreciate the important place sacred dance could and should play in our worship. (1) We need to understand the tripartite nature of US. (2) We need to explore the three language forms of communication that serve as the vehicles for our praise. (3) We need to appreciate more fully the triune nature and attributes of God.

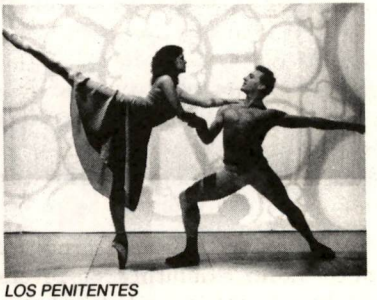
LET US PRAISE GOD...is an admonition that is all encompassing. God made us with three personality domains educational psychologists tell us. We have (1) a cognitive mind that thinks, (2) an affective domain that feels, and (3) a psychomotor domain that moves. God's Word honors our bodies by telling us that our bodies are the temple of God's Holy Spirit, we are encouraged to present our bodies as a living sacrifice, and throughout the Old Testament and in a few places in the New Testament praise and worship are defined and described as the act of raising holy hands, lifting holy arms, bowing, falling, kneeling, clapping, shouting and dancing before and unto the Lord. So often today church leaders seem to imply that there is only room for our minds in worship, and our emotions and body responses are less than acceptable as a vehicle for worship. Praise God for those fellowships within the Christian church that allow for our whole being to be involved in worship.

LET US PRAISE GOD... is a command for the benefit of both the one being praised and the one praising. Communication theorists suggest that there are 3 basic language forms used in communication, one for each of our personality domains. (1) the Cognitive domain communicates with VERBAL LANGUAGE (words). (2) The Affectived domain communicates with SYMBOLIC LANGUAGE (colors, shapes, sounds, textures, etc.). (3) The Psychomotor domain communicates with GESTURAL LANGUAGE (dance, movement, posture, etc.). While we tend to revere and elevate verbal communica-

tion in our western culture above the other two forms, brain scientists studying the different functions of the cerebral hemispheres have suggested that verbal communication is processed principally through the left cerebral hemisphere, and that both symbolic and gestural communication are right brain functions. Some learning style researchers go so far as to suggest that up to 85% of our communication is non-verbal, or done by the right brain. In addition, our significant emotional experiences which affect our limbic system (emotional brain) are usually processed by the right brain. If all of being is to be involved in praising God and in responding to praise of God, we need such expressions of worship as dance,gesturally communicating with symbolic reinforcement by music, lighting, visual designs, colors and textures to give subjective meaning and right brain experiences to complement traditional left brain verbal abstractions.

LET US PRAISE GOD... is an all encompassing command. God's names, (1) God the Father, (2) God the Son, and (3) God the Holy Spirit, serve to remind us that our praise needs to be directed to all "3" persons of the trinity, and anything less is incomplete praise. God the Father sent His Son, Jesus Christ, in body to reveal Himself. Occasions of praise are to assist ourselves and others to focus upon, understand, and respond to the Triune Godhead. Jesus told His disciples that it was necessary, even expedient, that He ascend to heaven with His Father, and He would send the Holy Spirit to be our ever present source of inspiration, comfort, and power. As we praise God in dance, song, or word, we are encouraged to be filled with His Spirit. Only then can we truly teach, admonish, minister to, and be ministered to. Let each of US PRAISE GOD with those gifts He has given us, and seek to better understand the importance of each of the means of grace He has given us. ●

NOSTALGIA SUITE



LOS PENITENTES

David Taylor Dance Co.

VISIBILITY VIA THE DANCES OF CARNIVAL

by Wilhelmina O. Sarai-Clark

Dance in Carnival has always served a unique function. From the earliest expressions in the Graeco-Roman festivals to contemporary pre-Lenten celebrations throughout the Christian world, it has served to unite all people of a locality in a sense of community. It was inclusive rather than exclusive, participation rather than performance.

During this specified period, dance with all its associated costumes, music, and merrymaking, is very visible. Harvey Cox, in *The Feast of Fools* (1969), states that it is essential that we have designated times of festival activity. In *Rethinking Anthropology*. E. R. Leach states, "The rites themselves. . . are techniques for changing the status of the moral person from profane to sacred . . ." (1966:134). In addition, M. M. Bakhtin, in *Literatur und Carneval* (1969), states that the carnivalistic spirit can be found within the arts and all our lives, intensifying during the actual few days of Carnival.

Having celebrated the pre-Lenten period for this year, reference might be made to those recent manifestations that could give vitality to our sacred dance expressions throughout the year. We could also look to the Carnival dances of the past to reaffirm their sacred roots. In contemporary America, Carnival dances are seen as more secular than sacred. But are they? The image immediately comes to mind of costumed revelers, eating and drinking too much, attending masked balls. However, Carnival is a part of the Christian calendar, providing a contrast between the sacred and secular, emphasizing the coming Lenten period. The joyous Easter period that follows provides another necessary contrast.

During the Medieval Period, the Feast of Fools pre-dated Carnival. It was performed by the lesser clergy and choirboys, costumed and masked, sanctioned by the Church. Caricature and playfulness were necessary elements in maintaining the balance of the culture. We have seen a resurgence of this idea in clowning as religious expression, Fools for God, and similar evidences. Oppositional aspects call attention to each other.

Bakhtin, in *Rabelais and his world* (1968) states that the mask was once connected with joy of change and reincarnation, gay relativity, merry negation of uniformity and similarity. Now, it hides something, keeps a secret, deceives. Monica Rector, in "The Code and message of Carnival. . .", in *Carnival!* (1984), states that the choice of a mask reveals more than it conceals. Can we not use costumes and masks in our sacred dance utilizing the original purpose and playfulness, with an emphasis on the true character of ourselves? To focus on a specific celebratory aspect? To enhance a sense of oneness, of community?

The true movement of Carnival dances is symbolic, joyous, uninhibited, out of the norm, exhibiting role reversals. In its opposites it includes the total human being - not just what is, but what could be. The Carnival spirit is not degenerative but regenerative. Carnival is a festival of death and rebirth, of body and spirit. Sacred dance is based on the belief in the value of expression by the total human being. The inclusion of carnivalistic opposites in our movement throughout the year can make sacred dance not only more visible but more vital. ●

PEACE THROUGH FOLKDANCE: THE SACREDNESS OF DANCES OF THE PEOPLE

by Cindy Sautter

Introduction - Sacred dance is visible, if we open our eyes to it. It's not what is done that makes a dance sacred. Rather it is the attitude and spirit the dance is done in. Folk dance is an example of this. While many folkdances are energetic and lively, there is a sacredness in them, due to the community they create.

We waltzed out of the Peace seminar. Literally! Forming a chain of bodies, we were linked by hands and joined in rhythm through the beat of a fiddle humming out a Swedish folktune. A dancing line, we moved out the door, on to the sidewalk, down the hill, and into the gym. Once in the gym, we shared in an evening of folkdance and singing. In the midst of this event, my friend turned to me and said: "Peace through folkdance."

Indeed, Peace through folkdance was the thought behind this closing event of the seminar. And it certainly created a mood of peace among the participants. Sweating, puffing, and panting, we experienced a sense of togtherness, and an enjoyment of existing together. At the time peace through folkdance was a reality; not a panacea of overactive imaginations. Later, when I reflected upon the event, I wondered at what happened, and what it was about the folkdancing that evoked that sense of peace.

There is a well established link between dance, and our physical, mental, and spiritual state. Dance Therapy is based on this, as is the dance-like movements of Tai-Chi. And many dancers know the feeling of "centeredness" or wholeness after a class or performance, for a body-mind link is established. That is inherent in dance. Almost a definition of it. It is because of this sense of wholeness from dance, that I understand it to be a peace-giving activity. However, I see something more happening in the folkdance.

Community: What I see as different in the folkdance is community. It's there physically, through the formation of circles, lines, and sets. In fact, every circle dance I do reminds me of Von Rad's Shalom Circle understanding of peace in the Old Testament. According to him, the definition of "shalom" is like a community joined together in an unbroken circle, where all are moving together for a common purpose.

Steps: Unity is most often achieved through common steps and patterns. Everyone does them together, as in an Israeli dance, or has a turn at the pattern, as in a square dance. It's an equalizing thing that allows the best dancer I've ever seen join in with the most clutzy, unsure person I've ever taught. And what's amazing about it, is that individuality isn't lost. Like my Irish Ceili Dance group: some of us know how to do a fine jig or reel step, and can do so as we move through a pattern. At the same time, a newcomer can skip along through a pattern, not quite sure of what the "correct" step is. Or, during square dances, experienced cloggers will chug and tap, waiting their turn, while others wait and clap. In general, the level of experience doesn't matter, as the purpose is dancing together, not a game of competition.

Conflict Resolution: Despite the de-emphasis on competition and one-up-

manship though, some conflict occurs in a folkdance. Moving together isn't entirely natural. It takes some real effort to move together as a group. You must listen for calls, move in time with the music, remember the steps, etc. Surprisingly, you sometimes also need to add tension to maintain a line or circle. It amazes me how difficult it is for people to hold tight together, and create some healthy resistance. Not unlike the rest of life, people seem to want to avoid any form of conflict.

There are other reasons I find that folkdance brings a sense of peace to the performer. One is the communicative aspect; others have to do with the spirituality of the dance.

Communication: Without communication, there's a lot of stress and tension. We don't know about others, and what they need; nor will others know about us, or our needs, if we don't communicate. For instance, I learned about the history of Russia through verbal communication. But visually, I learned more about the culture and spirit of Russia through the performances of Russian folkdancers. Physically, I learned to understand Russian culture most by learning the Russian folkdance.

Touching is part of communication, too. It's a conveyer of emotions and energy. There's a big difference between an open hand that wants to touch, and a closed fist that doesn't. The fist says "go away, I don't want to deal with you," and conveys a sense of anger and resentment. The open hand says "hello," and conveys friendliness. It's the open hand that you're constantly exposed to in folkdance. (There are forms of folkdance that are done individually, without touching; I am speaking of the folkdance I know.) Energy released through this touch of hands is very powerful, and gives each person in the dance much power. Anyone who's danced with a partner, or in a circle can tell you this. Joined together, it's very easy to move others, or be moved by them. (A conflict resolution is to maintain tension so no one, including yourself, is pulled.)

Wholeness: All this occurs in an event that uses no words (perhaps some singing). Movement in unity allows for a time of being. It's acceptable to "be" physically, with a group of people. I find folkdancing can be a form of group meditation. True, it's a different form of meditation than we're used to doing. But it is an altered state of thinking, where the body receives attention. (*Remember Zen and the Art of Running*). Moreover, it is a spiritual and sacred event, as it involves something that is ultimately important (community) through wholistic participation (body-mind-emotion). (For more on Folkdance and Spirituality, see *Irish Dance and Spirituality*, C. Sautter, Sharing Press, 1986.)

Conclusion: These things lead to Peace. I firmly believe peace is an activity, not a form of rest only. This activity of peace means an awareness of self, and our relationship to others in our community. In the folkdance, this activity is embodied. Therefore, I find it a viable, important form of Sacred Dance. What could be more sacred than peace? And what could be more fun and enjoyable teaching about peace than folkdancing. ●

HEAVEN AND EARTH DECLARE GOD'S GLORY!

by Jeannine Bunyan

Our paradigm for "Visibility" is God's creation itself! Everywhere we look, are the evidences of God's wonders--the blessings are there, if we have "eyes to see." In like manner, we are called to "see" every opportunity to make known the blessings of Sacred Dance. Our gift is of small purpose if the world is unaware of its blessings. How do we declare the "good news" that Dance can tap into the very roots of our spirituality with branches into service and praise?

As an organization, Sacred Dance Guild needs to grow aggressively in vision and visibility. Our vision needs to understand that every part of God's creation *moves* with life and vitality. We need to Celebrate Life! With this celebrative mindset we become more aware of opportunities to enthusiastically scatter our seeds.

There is fertile ground in many Churches and Religious communities who are eager to receive literature or lecture/demonstrations about Dance possibilities for their members. There is fertile ground in the secular Dance community Colleges with Dance departments, as well as independent Dance studios need to receive information on ways their students can combine their Dance skills with their spiritual journey. There is fertile ground in the Music community. It needs to be informed of our activities, because Music and Dance are mutual muses which enrich the spirit.

New ground needs to be broken in the secular community. (Actually, as we learn to Celebrate Life, we "see" that there is no line between God's Sacred/Secular world.) Newspapers will print reports of SDG activities if the articles are carefully prepared and contain information of general interest for their readers. Some TV and radio stations give bulletins of coming events as a free community service.

As individuals we need to grow aggressively in our vision and visibility. Our vision of Self needs to understand that we are an important individual in God's creation, who *moves* with life and energy. I have found that as I remember to Celebrate Life, I gain courage to enthusiastically scatter my seeds. I keep yellow SDG membership brochures in my purse to give when someone shows interest. I write short, informative articles for my church and community newspapers after returning from a workshop. I try to continually look for opportunities in everyday conversations to tell what I gain from total mind+body+spirit participation in my faith.

These may seem like "invisible" outreach strategies, but "Mighty oaks from little acorns grow." In small personal ways, we can significantly sprinkle and nurture the ground on which we daily live. Heaven and earth declare God's glory, and we too are continually called to declare God's wonders through our **Visible gift of Dance!** ●

THE VISIBLE - INVISIBLE

by Kay Troxell

Have you ever wanted to incorporate the person of Christ into your dance choreography? Yet, you hesitate to show a dancer, usually female and known to the congregation, interpreting the role of our Savior. It puts a heavy burden on the dancer and on the congregation.

This problem was resolved beautifully by the Worship in Motion Choir of Peace Lutheran Church, Perkasie, PA. For the past several years at their Tenebrae Service, the choir has interpreted "O Sacred Head Now Wounded" (Amy Grant recording).

Using the idea of shadowy figures circled about Christ, the dance choir was dressed in black, faces visible, but hair covered. Helen Poust, the choir's leader, felt concern about using the figure of Christ in the dance. Bonnie Price who was to dance the part said that she felt unequal to portraying Him. "Maybe if I cover my face as well as my head . . . .?" she suggested. A black hood was made of material that permitted enough light through it for Bonnie to see, yet covered her face and head. A twisted grapevine wreath was placed on her head - a perfect "crown of thorns."

There could be no doubt who the figure represented, yet without a face, each member of the congregation could imagine the facial features. This added immeasurably to the impact of the dance. It was powerful!

This idea and the dance was shared last March at the Eastern Pennsylvania Chapter "Sharing Workshop" in Perkasie. Christine Kuhn and Kay Troxell from the Acts of Faith in Lancaster adapted the concept of the hooded figure for their own Passion Sunday dance to "Pie Jesu" by Andrew Lloyd Webber. Christine danced Christ with black hood and crown of "thorns," weighted down with the cross while the others dancers reviled, "crucified" and finally knelt at "Christ's" feet.

Helen and the Worship in Motion Choir gladly shared with Chapter members and now, through the *Journal.* with Guild members everywhere. Isn't that what we're all about? ●

---

praying together...

INTERNATIONAL CHRISTIAN DANCE AND MOVEMENT CONFERENCE

by Philip Griffith II

The Christian Dance Fellowship of Australia's (CDFA) 10th anniversary was celebrated by hosting the International Christian Dance and Movement Conference at Mitchel College in Bathurst, NSW Australia January 2-9, 1988. This was truly international and something to celebrate with 420 people from ten different countries participating. The conference theme of "Moving Together, Moving On" was exhibited in the coming together of people from England, Denmark, France, South Africa, India, Singapore, Australia, New Zealand, Canada and the U.S.A. Thirty-two Americans were in attendance from all across the U.S. from various organizations and churches. Not only were people from different cultures, but different church backgrounds and denominations, novice dancers and professional dancers, all of us moving, singing, dancing, praying, playing, and working together in order to move on into the purposes of God with dance. It was a chance to see what various people around the world from cultures and church backgrounds both similar and different from our own are doing. Getting a bigger picture of what is going on and cross pollinating ideas with people we may never get to see again.

The first part of the Conference was a seminar with keynote speakers David Millikan, Director of Religious Programing for the Australian Broadcasting Corporation (ABC) speaking on "A Kind of Weight in the Soul" and The Ven. Ian George, Archdeacon of Canberra speaking on "The Present State of the Arts and the Christian Faith". Twenty-one papers were given plus others that were for sale. They ranged from the theological, historical, theoretical, to lecture demonstrations of recent work and ministry. Thoughts were stimulated, questions raised, and much discussion.

The main portion of the Conference began on Sunday afternoon with Afternoon Tea followed by a Welcome and Opening Service. The schedule was a good mix of worship; practical, theorical, and theological workshops; discussion times; sharing of work, both live performance and taped (we saw at least two to three hours of performances a day); community dancing; meetings; a trip to the bush to see kangaroos, wallobies and emues (no koala bears in sight); a birthday bash; and of course morning and afternoon tea! The day began with optional worship of various styles at 7:15 a.m., breakfast and then corporate worship at 8:45 a.m., morning tea, workshops, lunch, panel discussion, afternoon tea, elective workshops, dinner, and presentations/performances until 10:30 or later. Some people thought there should have been more dance classes than the optional ones offered, but on the whole the conference was a time of sharing of ideas, getting to know and meet people, be encouraged, and see that what we're doing is not the only thing happening with Christians in the dance world.

An undercurrent at the conference that never quite surfaced for discussion, was the tension between dance for worship and ministry, and dance for the concert stage and the general public. In my travels and work with Christians in the Arts Networking, Inc. (CAN) I have found this to be a major topic that needs to be discussed and worked through, not only in dance but all the arts. We say there is no such thing as the sacred/secular division, and yet we so often refuse to recognize the validity of those working in the other area from us. The

encouraging signs are that when we take time to actually come together and talk, fellowship, and see what diversity and breadth of work is being done and how God is using different people in different situations, we can begin to heal the fractures, move together and move on.

Out of this International Christian Dance and Movement Conference came three new organizations: 1) the Australian Christian Dramatists Association (ACDA), 2) the Christian Dance Fellowship of New Zealand (CDFNZ), and 3) the Christian Dance Fellowship International (CDFI). These were in response to needs felt by Mary Jones, the national co-ordinator for CDFA, and various members and participants of CDFA and the Conference. ACDA will encourage and enable the Drama, Mime and Clowning people to concentrate on and further their work. The CDFNZ was formed by the twelve New Zealanders present in response, in part, to the formation of CDFI. CDFI is still very much in the beginning stages with a working draft of a constitution, with Mary Jones at the helm. It will be made up of National Christian Dance Fellowships from the various countries which have one and will help and enable others to form, based on certain guidelines and principles that have been proven and tested. CDFA has a lot to offer in this regard.

There is so much more to tell and so little time and space to say it. So until I can finish wading through all the papers and information collected, this will have to do. May we here in the U.S. learn to move together, and move on into all God has for us in the dance. ●

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"WE'RE MOVING TOGETHER"

by Joann Flanigan

"We're Moving Together,
We're moving on...moving together..." The words and melody still cling to my mind - the words becoming visible through the moving and swaying bodies during the worship service at Bathurst, New South Wales about 300 miles west of Sydney where 440 dancers gathered for the International Christian Dance and Movement Conference and the 10th anniversary of the Christian Dance Fellowship of Australia.

Why don't we - the Sacred Dance Guild - have a song of our own....some audible reminder of our annual festivals? Once a theme is established a panel could select, from entries, the tune and words that best suit the upcoming festival.

"We're moving together, moving on..." and all the SDG members out there who attended the Australian conference will recall the melody as they read these lines. I can still hear Cindy Winton-Henry humming and singing along as she incorporated the theme song into her Mary and Martha Improv at one of the evening concerts. The next evening, Dennis Clare, clown and mime from Tasmania, joined Cindy on stage, and the audience was treated to an exceptional comedy of fun and laughter. I hope to see Dennis again at one of our stateside festivals, for he has been blessed with many gifts.

We hummed and sang and danced our way through the worship services, the workshops and the evening presentations. So many wonderful people gathering together, representing nine nations and offering a variety of ways to worship God through dance, drama and mime. Vividly, I can still see Carla de Sola, beautifully dancing Miriam with her tambourine during a morning worship service. Always costumed with dramatic dignity, Carla remains a visible beacon to the world of sacred dance.

Thank you for being there, Carla, and leading the way, for Australia, with its unusual heritage and seemingly isolation from the United States, needs to be encouraged to continue moving in the right direction. They have this visible source. Sona Dunlop MacTavish from nearby New Zealand, who specializes in modern and expressive dance and the Bodenweiser Technique. Carla and I agreed that Shona is the "good news" from down under. Multi-talented and worldly experienced in sacred dance, Shona could greatly enrich their need for a stronger technique in modern dance. I met Shona on the three hour train ride from Sydney to Bathurst, and being attracted to her calm wisdom and sparkling sense of humour, I sought her company and wit at every opportunity.

With this month's theme of Visibility of Sacred Dance, I would like to mention the workshop I attended with Valerie Henry, "Dance for Musicals". Valerie had asked the question, "What are you communicating in your choreography?" Specifically, what does your costume say about you and the message you wish to communicate. Your costume should not detract from your message, and neither should your undergarments. Valerie strongly suggested layering, something she has successfully achieved in her own presentations. "My heart has been grieved," said Valerie, "when I see the wrong way the body has been used in the church." What could be more appropriate for those of us in the Guild

to ask ourselves as we meditate upon the theme of Visibility of Sacred Dance? These questions are especially meaningful at this time, as many of us are in the process of planning spring workshops where we will have great influence, especially upon newcomers to Sacred Dance.

From the serious to the ridiculous. On the last day of the Conference I found myself in downtown Bathurst somehow abandoned, wearing pink parachute pants, a peach blouse, and barefoot! I had been inadvertently left behind by the bus after Angela Cox's "Dance and Repertoire for High Schools". Someone had taken my street clothes, shoes and hat, but left me behind in a locked and empty church! Of course it was very hot, and the sidewalk was miserable on my tender feet. Fortunately, I found a cab up the street to take me back to the Mitchell college parking lot where the young Dancer Johann, carried me back to the dining hall on his shoulders! I later found my skirt and shoes in the Lost & Found, and my Australian slouch hat in Sue Curle's baby buggy! (Angela, from Perth, and Sue Curle, from Tasmania, were on the faculty.)

The Conference brought together people from all over the world to share in the ministry of dance, drama and mime through worship services, workshops, sharing presentations and concerts. All this as well as the fringe benefits of quiet moments and long discussions with new and former friends. We shared the happy moments as well as the frustrating times, and all of us were greatly strengthened by what we saw and experienced separately and together. I shall always treasure my long talks with Kathryn Mihelick in the dorm in Bathurst, over lunch at the Circular Quay in Sydney, and while on a trip to the Taronga Zoo by ferry where we had another look at the spectacular Sydney Opera House.

After I left Sydney, Bonnie Buckman and I spent a week at Waikiki, shopping, touring the Pearl Harbor Punch Bowl Memorial Cemetary and the ARIZONA memorial, visiting Bonnie's son, Roger and friends who are stationed at Pearl, and driving around Oahu where we spent a delightful day at the Polynesian Cultural Center. All this could best be described as rest and relaxation following two challenging weeks of wonderment, confusion, fun, stimulation, excitement and education.

Returning to Connecticut, I called Carla, Kathryn, Jeanine Bunyan and others for their viewpoints about the Australian Conference for the JOURNAL. Kathryn, who taught DANCE AND MOVEMENT for CHILDREN, felt that this attempt at bringing together world leaders involved in the ministry of dance was an awesome testimonial which made her feel humble and very grateful to have been a part of the experience. Mary Jones and her staff are to be commended for succeeding in this endeavor.

"The many papers which were presented at the Weekend Seminar inspired and filled me with gratitude for having been a member of the faculty." Impressed with the tremendous enthusiasm and the powerful progress that has been made in the last ten years by the CDFA, Kathryn and I agreed that a part of that strength lies in the continuity of leadership. They are servicing a population that is small, yet they were able to draw 440 people to this Conference. "I sense a tremendous movement of the spirit, which will, it is hoped, open us all to a new and greater appreciation of the rich diversity in Christian expression that was made so evident through the faculty and the participants." There was a strong response from the people who applauded and supported each presenta-

tion at the nightly concerts, and an emphatic commitment to what was happening during the morning worship services.

In the long run all of us who were joined at Bathurst to "move together, move on..." will look at our differences and our similarities. From there we will be able to look beyond the immediate concerns to our constantly expanding horizons. We will be richer from our experiences as we temper our decisions with love, patience and understanding, for we are, above all, the people of God. ●

SHINING WHERE THE LORD PLACES YOU

by Christie Johnson

The International Christian Dance Conference in Australia was a special time of mingling, talking, sharing, encouraging, and praying with each other.

Dance has many purposes and functions as different persons - priest, prophet, doctor, worshiper, artist, and clown. Dance is also the word made flesh.

I'd like to see more people brought into the dance, the old and young, men and women, boys and girls.

I feel each should be encouraged to shine wherever the Lord has placed them and encouraged to become as skillful as possible. I found comparing yourself with others a trap producing either despair or pride. But what we need to do is to keep offering our best to God and to discipline ourselves so that our best becomes better. ●

AFTERTHOUGHTS ON AUSTRALIA

by Jeannine Bunyan

It was awesome to be a presenter among the distinguished Dance leaders from around the world, and to be held in such high regard. With people looking to me for counsel was certainly personally validating. Having spent a week with the friendly Aussies in no way qualifies me as expert on their dance scene, but I share a few afterthoughts.

They have a well managed organization with the advantage of continuity in Mary Jones who has carried forward their vision as president for ten years. The officers are deeply committed and members are full of enthusiasm and vitality. Another advantage they enjoy is the privilege of Sacred Dance evangelism into their public school system, which partially explains the young age of the majority of participants. The themes of their Dance messages also reflected this youth in what I would call "Praise" dances.

I'm not sure what their overall impression of we Americans was, since many of our presentations dealt with controversial social/personal issues. Amid all the Festivals and Conferences in which I have participated through the years, this was the first one limited to "Christians." I found this a mixed blessing. There is great strength in meeting as one body in Christ–so long as we remember

that each one's faith is valid even if not acquired by a traumatic/dramatic "born again" experience. The works presented were edifying and inspiring. I personally missed the interchange with people from other religious traditions, because I find that as they share their faith journey, I am challenged to a deeper investigation of my own beliefs and commitment.

It is always a growing experience to attend a Sacred Dance event. Add to that the benefit of foreign travel and one gains new insights to be digested only with TIME. I look forward to seeing Australia's Dance Ministry grow and mature, as indeed must we all, if our message is of purpose to declare the multicolored blessings of God's Glory! (At CDFA Conference, Jeannine presented a lecture/demonstration, "WHAT IS MOVEMENT MINISTRY?" She also was on a panel discussing, "How to Win Clergy and Congregations into the Blessings of Sacred Dance.") ●

Membership News

Please Patronize our Advertisers!

FINA Dancewear, through Joyce Smillie of the SDG Executive Board, is the first advertiser in the Journal. FINA offers SDG members dancewear at wholesale prices, and the amount of their mark-up is donated to the Guild. So please take advantage of this generous offer. Send for the FINA catalogue as indicated in the ad in this issue, and benefit the Guild as well as yourself.

Correction for Sacred Dance Guild Directory 1987-88
Mary R. Dunbar, 3033 N.W. 69th, Seattle, WA 98117.
The correct phone number is: 206-782-7636

NEW ADDITIONS ENLARGE FACULTY FOR PSR SUMMER DANCE WEEK

by Doug Adams

We are delighted to announce an increasingly large faculty to teach our July 18-22, 1988 week of "DANCE AND RELIGION: MOVING WORSHIP AND EDUCATION" to be held at Pacific School of Religion in Berkeley, California. We look forward to the prospect of Kathleen LaCamera (who is director of the New York based Vine Dance Theatre and the Foundation for Religion and the Arts) and her husband (who is an author on tap dance) joining our previously announced faculty. That dance faculty will include Carla DeSola, Margaret Taylor (Doane), Cynthia Winton-Henry, Doug Adams, Martha Ann Kirk, Michael Mansfield, Barbara Lyon, Diane Apostolos-Cappadona, Valerie

Demarinis, Michael Deferrari, James Duke, Dan Johnson, Ned Reidy, Jim Lawer, Phyllis Magal, Robert Maynord, Joe Camacho, Myra Kua, Clayton Kua, George DeCosta, Paul Neves, and Marie Roberts. For a full descriptive brochure on that July 18-22 Dance week (and the July 25-29 week on mime, drama, storytelling, and clowning and puppetry; and the August 1-5 week on visual arts and religion), write Carol Voisin, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, California 94709 or call 415-848-0528 and ask for Carol Voisin.

ROBERT A. STORER SCHOLARSHIP FUND

While an undergraduate at Meadville Seminary, Bob Storer was introduced to sacred dance by Erica Thimey, a pioneer in the field. He was fascinated with this concept, and his subsequent dissertation, in 1937, was entitled "Dance as a Sacred Ritual". Later, with the added influence of his friends, Ted Shawn and Ruth St. Denis, he was inspired to make a life commitment to the establishment of dance as a form of worship. He was a founder of our Guild, which he saw as a vital force in meeting that goal.

We now have an opportunity to acknowledge his faith in the Guild as the Board of Directors has established that the Memorial Endowment Fund will receive contributions in honor of Robert A. Storer. Donations given in his name will enable the Guild to grant a scholarship each year to a seminary student wishing to attend our summer Festival. Your contribution will be influential in providing an enthusiastic introduction to, and technical training in, sacred dance for a future minister, for whom it will continue to be a vital force.

The first donation has been made. Won't you join in by sending your check, made out to the Sacred Dance Guild with the notation: "RAS Fund", to: Virginia B. Huffine, 2247 Fifth Avenue, NE, Rochester, MN, 55904.

Donors of $100.00 or more will receive a copy of Bob's 1937 dissertation.

ARIZONA DEACON STILL DANCES TO NATURE'S DRUM

by Tim McCarthy
Staff Writer, Marana, Ariz.
from the **National Catholic Reporter**, *March 6, 1987*

He was 85 last September but Tom Carstens is still a dancing man. Carstens, possibly the oldest permanent deacon in the United States, lives in a vigorous, sometimes overworked retirement on a swatch of desert northwest of Tucson. Age has stooped him, gnarled his hands, yet when the music of what he calls the dancing universe takes him, he fidgets in his chair, scampers about the yard or goes off to teach someone else the dances he learned from the Native Americans he has worked with for most of his life . . . .

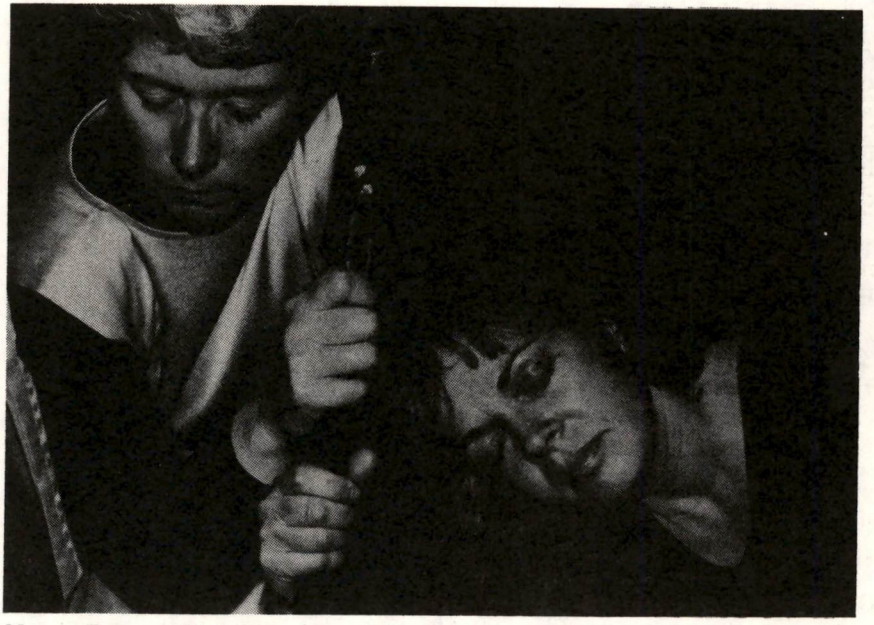
Dance, for a dancing deacon, is "a really spiritual thing," an inner music. With Native Americans the music "rises from within, from their feelings about nature and the God of nature. I admire that I come close to seeing that and perhaps even feeling that myself."...

Then the dance takes him, the inner music. He fidgets, sweeps an arm out as if to encompass what he sees as the wholeness of the universe while he tells

of an early evening on a deserted highway. He recalls pulling off into a rest area. The sun was setting in a clearing sky. There was a small, quick creek nearby. From shrubs and high grass came the saw and clack of insects. And for a moment it seemed that it was all there in the sounds and silences, the water's vamp, a sky afire at the quick of sunset—"a universe dancing in unison."

"Now, that's a mystical thought," the dancing man cries, rising from his seat, pale eyes glistening. "Or it's poetry. But, after all, where do we get truth except in poetry?"

SPECIAL NOTE: Attention All SDG Members. Please send any material of historical value on Sacred Dance, or the performance thereof to Mary Johnson, SDG Archivist, P.O. Box 177, Peterborough, NH 03458.



Nancy Rowen,** left with **Inez Folsom,** members of **CREDO Liturgical Dance Co

"WERE YOU THERE?"

by Kathleen Henry
Credo Liturgical Dance Co.

For the seventh season, the CREDO dancers will explore the paradox of our humanity this Lent: our complicity in the betrayal of Christ—and yet our presence in Christ, even in His suffering and death. To symbolize this, no single dancer in this piece, entitled, "Were You There," will dance the role of Christ or of Judas or of Peter, etc. Rather, every dancer will at some time be a betrayer

and a supporter, and several will at some time be Christ. Key words and movements clue the congregation as to the identity of the characters.

"Were You There?" designed and created by Kathleen M. Henry, Artistic Director of CREDO, in collaboration with CREDO Liturgical Dance Company of Boston, is danced to the rhythmically spoken word of Matthew's Gospel. The narrator is a character who weaves throughout the dramatic action—a reporter who eventually becomes converted to Christ, and, participates, too, in betraying Him.

The entrance procession, "By the Waters of Babylon," captures the mournful spirit of the Psalmist—foreshadowing the Messiah's suffering that we participate in that death. A stick is used throughout to represent betrayal. Symbolically, it is part of the original tree of betrayal in the Garden of Eden. This stick is passed from one dancer to the next, as each take a turn at the betrayer role.

A unique section of this work is the Garden of Gethsemane scene: Christ approaches God three separate times in Scripture and each of these times is danced by a different person—who attempts to capture a different emotional tone. In a later section, the dancers become the thorns in the crown of thorns, hurling insults with their bodies—insults the congregation has been asked to think of as the contemporary "insults" of racism, sexism, nuclear supremacy, family disintegration. . . A Leader of Prayer guides the congregation in antiphonal prayer and symbolic gesture before each of the seven readings.

In this service, which is a "Tennebrae" service, darkness plays a major part. The gradual extinguishing of seven candles symbolizes the step by step journey we take with Jesus to the Cross. The final candle remains lit, symbolizing the life that will rise on Easter. . . the life that lives in each of us.

This year, CREDO will debut its Easter corollary to "Were You There?"—an as yet untitled piece which develops the idea of the road to Emmaus scripture passage. The concept is—do you recognize Christ when you meet Christ. All the "Christs" will be women, ranging from Dorothy Day, to Sojourner Truth, to the four martyrs of El Salvador. . . and several others. The piece will parallel "Were You There?" in structure and dance form, but will surprisingly transform those "Tennebrae" movements and symbols to "Easter" movements and symbols.

CREDO is blessed to have been in existence as a dancing prayer community for nine years. CREDO prays and rehearses every week and shares its work in a public ministry of liturgical dance about two times a month. Lent is always the busiest time of the year for the group, often bringing CREDO dancers into churches and retreat centers and colleges throughout New England and New York. Readers may find it "inspiring" to know that we are not highly trained dancers...this year we number eleven women ranging in age from early thirties to early fifties. . . we practice very hard; we study very, very hard; but most of all, we "pray always."

EXECUTIVE BOARD MEETINGS
Open to all SDG members

Saturday, April 16, 1988, 10:00 a.m. place to be announced.
Thursday, July 7, 1988, Luncheon, Denver Festival

Advertise in the Journal

Ad per ONE (1) issue

Full page inside cover	$200.00
Full page inside	$150.00
One-half (½) page inside	$100.00
One-quarter (¼) page inside	$ 60.00
One-eighth (⅛) or business card	$ 40.00

Ad per THREE (3) issues

Full page inside cover	$500.00
Full page inside	$400.00
One-half (½) page inside	$275.00
One-quarter (¼) page inside	$150.00
One-eighth (⅛) or business card	$ 95.00

CLASSIFIED Ads and Personals

1—10 words	$ 5.00
10—20 words	$ 8.00
20—30 words	$13.00
30—40 words	$17.00

Gently used sacred dance costumes - Tunics, two full Hindu skirts, others. Reasonable. Write, will reply in detail.

Vira Klawe, NC

Memos From The Minutes
Memos From The Minutes

(January 9, 1988)

Resignation

The Executive Board of Directors accepted with regret the resignation of Vice-President, Ann Caruso.

Board of Directors Meetings

Dates for the Board of Directors meeting are as follows: February 20, 1988, April 16, 1988, and May 14, 1988 (tentatively scheduled as a retreat), with the Festival July 5-10, 1988.

Membership

As of December, 1987 there are 673 members of the Sacred Dance Guild including 1 new life member. The cost of foreign membership shall include any bank charges for processing.

Regions and Chapters

There are 9 chapters and 29 regions. The following regions have not yet sent in their 1986-87 reports: Alabama, Arizona, Connecticut, D.C./Virginia, Georgia, Idaho, Kentucky, Massachusetts, Minnesota, Mississippi, Nebraska, New Hampshire. Those with new Regional Directors who should send in reports are: Northern Washington, Missouri and Western Pennsylvania.

When an event is sponsored by a Chapter or Region it should be clearly stated in all publicity, and registration fees should be less for members than for non-members at those events.

Festival 88

Plans are developing, the faculty is chosen and the brochure about to be distributed. Plan to attend NOW!

Bibliography

The Bibliography will be reprinted with an addendum updating the sections. This will be sent with the Journal to all current members and will be enclosed with each Bibliography sold. Sales promotion for additional sales of the Bibliography is being prepared.

Memorial

The Robert Storer Memorial Fund has been established to be used as scholarship monies for Sacred Dance Guild Festivals. The Scholarship Committee will determine the criteria and operation of the fund.

Mailing List Policy

Request to purchase the Sacred Dance Guild mailing list from non-Guild members will be considered individually by the Executive Board. Guild members who have elected not to receive mailings from other organizations will be excluded from the list.

Priorities

Visibility is the most critical issue to be addressed this year. The Executive Board will be looking for ways to increase community consciousness of the Sacred Dance Guild. Suggestions and recommendations are solicited.

Cathy Pasternak, Recording Secretary

Recommended Reading

EXPRESSIONS OF THE BODY, A HANDBOOK FOR LITURGICAL DANCED PRAYER by Diana Turner-Forte, 20 pages, 1987, $4.20. Available from Diana Turner-Forte, P.O. Box 36, Blacklick, OH 43004-0036. Send check or money order payable to Diana Turner-Forte.

Diana Turner-Forte is the author of *Expressions of the Body A Handbook for Liturgical Danced Prayer*. Based on the premise that the art of dance is, in itself, a spiritual encounter, this book emphasizes the need for sacred dancers to realize that they are responsible for creating movement that is clear, concise, and expressive of the liturgy when used within the context of worship. This is possible through scriptural study and through the process of intense, diligent rehearsals. Ms. Turner-Forte also stresses the necessity for the dancer to make appropriate choices in choreography (simple, understandable gestures) and in costuming for the worship situation. The author is a skilled dancer of great spiritual common sense, and her book is essential reading for anyone considering dancing before a congregation.

*

LEAPING, October 1987, No. 35 and *LEAPING*, December, 1987, No. 36 $10.00 per year, Mail to The Christian Dance Fellowship of Australia, P.O. Box 210, Broadway, NSW 2007, Australia.

The contents of these two issues are such that it would certainly be worthwhile to subscribe. Articles include: China Express Concert Tour, Response to "Criteria for Christian Dance", Workshop Ideas, Criteria for Christian Dance, Training for Creative Ministries Commitment and Thank you Lord - For Stretching me!

CALIFORNIA

Vacaville: The Northern California Chapter met for a Board discussion on workshops and sharing and from this sent out a questionnaire for the needs of the members, and from this will set up events. (Ed. Note: This might be a wise way for many of us to go before setting up workshops.)

CANADA

Gayda Errett: Lana Skauge and Gayda presented liturgy of song and dance at two worship services in December using "...consider the lilies of the field...", "Master Designer", and "Sleep, Sleep" as the themes. There were workshops: November, 1987, Super Peace Conference, Oyen, Alberta; January at Youth Church, St. David's United Church, Calgary, Alberta and "Creative Compassion", Matthew Fox Seminar, CAPE '88 Conference, Victoria, British Columbia; March, Sacred Dance Lenten Workshop, St. David's United Church, Calgary, Alberta, and Sacred Dance Workshop, University of Saskatoon, Saskatoon, Saskatchewan and "Communication and the Worship Arts" at Foothills Presbytery, Alberta Conference, United Church of Canada with the Youth Division in High River, Alberta. These sessions included liturgical dance presentations, the History of Sacred Dance in slides, religious symbolic movement, and the exploration of Christ's Passion in daily lives with the planning of Lenten worship services.

COLORADO

March 7 at the State Capitol was ARTS DAY. The state is doing serious thinking about the Arts through the **Colorado Arts Initiative**. The Rocky Mountain Sacred Dance Chapter is hosting **Festival 88** for the Sacred Dance Guild, its 30th anniversary from July 6-10 at Loretto Heights College. YOUNG AUDIENCES presented **Jon's Moon** choreographed by Jan Justis, at the Children's Museum March 12 and 13. Paul Noel Fiorino will be guest artist for the premiere of Romeo & Juliet. The Colorado Alliance for Arts Education will present **Imagination Celebration** on April 29 - May 8.

The Rocky Mountain Chapter of the Sacred Dance Guild presented a Lenten Workshop LOS PENITENTES on February 6 at the Iliff School of Theology with David Taylor, Clarence H. Snelling, Jr., Toni Cook, Connie Fisher and Sr. Lydia Pena, S.L. as leaders.

ILLINOIS

Maggie Kast: Maggie of the Lakeshore Chapter, Chicago preached and led assembly movement and performed at a Sunday worship service of the North River Unitarian-Universalist Church on January 31. This service was part of the month-long series on Religion and the arts.

Toni' Intravaia, Carbondale, danced the feelings of the women involved in the story of the adultress (John 8:2-11) for the World Day of Prayer on March 4 at the First United Methodist Church with the theme of "Open Doors". Also she shared "Journey of Everyman", the dance-drama of the Stations of the Cross, with St. Francis Xavier Parish and the First Presbyterian Church.

Jane Siarny, Berwyn: In October Maggie Kast led a Dance and Liturgy workshop at Barritt College, Lake Forrest, Illinois.

IDAHO

Bonnie Parr Philipson, Idaho Falls: Bonnie led a workshop on "Dancing Prayers" at the National Clergywomen's Consultation of the United Methodist Church at Great Gorge, N.J., August 17-21. Also she performed with June Fothergill "The Magnificat" (chor. by Renee Johnson) at the Oregon-Idaho Conference Clergywomen's Retreat in October, 1987. Sharon Johnson and her daughter Sarah choreographed and performed "El Shaddai" by Amy Grant at St. Paul's UMC, Idaho Falls, November, 1987.

KENTUCKY

Lisette Markham and Fran Delaney: Peggy Hester continues to work with her group, Chime, at the Crescent Hill Baptist Church. Valerie Aldridge has been working with the school children at Resurrection Church. They used the song HAIL MARY, GENTLE WOMAN, and did a pantomime performance of ONCE UPON A MIRACLE. Sally Rothenburger uses members of her congregation at Church of the Epiphany whenever there is a chance for movement celebration. Fran Delaney gave an evening workshop at St. Bernard Parish as part of a renewal program in the Archdiocese in October, entitled AS THE SPIRIT MOVES US. In November she went to Niagara Falls, Canada for the Dances for International Peace.

MASSACHUSETTS

Sybille Volz: Awaken Together, Awaken Together was the title of the Sacred Dance Workshop held Saturday, March 19 at the Hancock United Church of Christ, Lexington. It was hosted and coordinated by members of The Skyloom Dancers Liturgical Dance Company.

MICHIGAN

Elizabeth L. Anderson: Christmas Eve at the Edgewood United Church in East Lansing had five dancers bringing in the light before the first hymn. They came down the five aisles of the centralized church with a mixture of walks. While two dancers lit the Christmas wreath and two others lit the candelabra, Elizabeth Anderson twice encircled the communion table with turns and bows. The exit was in unchoreographed turns and walks, having left candles in globes at the front of the sanctuary.

NEW JERSEY

Colley Ballou: Marceline Yates reports from Trenton that her teenage sacred dance group guested at the Parkway and Princeton Nursing Homes during the Christmas season. They brought their spirit of dance through Negro Folk Spirituals sung by Mahalia Jackson. Letters received from Denise Dougherty, Voorhees, N.J. and Sister Leda Reeves, Wayne, N.J. show interest in class/workshop involvement, and are in the process of organization.

St. Paul's UCC Youth Dance Choir, Nutley, under the direction of Colley Ballou, continued active service participation through the holidays. They will follow through the spring with monthly presentations. The Presbyterian Church of Bound Brook celebrated its 300th anniversary with a special danced service March 6, 1988. SDG members Nancy Brock, P. Merle Wade and Colley Ballou participated. The service highlight was the Mendelssohn Cantata "Hear My Prayer".

Judith Burwell: The Grace Dance Consort, a modern dance company sponsored by Grace Episcopal Church in Nutley under the direction of Judith Burwell danced three Lenten Meditations at the First Lutheran Church in Kearny. The group also presented concerts at Grace Church in Nutley on March 13th. The GDC was formed four years ago after Judith Burwell's return from Honduras where she was founding director of the National Ballet of Honduras and head of the dance department of the University of Honduras. The company has a broad repertory which includes a Lenten Mass with a commissioned score by Barbara Wesby, as well as dances concerning Old Testament women. Dancers are: Daisy Merritt, Lillian Statile, Linda Telesco and Laura Workinger.

NORTH CAROLINA

Vira Klawe: Vira joined a thriving large Lutheran Church, Horse Shoe, and was invited by the priest to train two grades to do a danced processional for Ascension Day with flower hoops and to train the third grade to do a Gesture Poem for Thanksgiving on the altar steps. The group danced two carols at a December party of the Polish-American Club and also performed a candle processional with danced middle sequence for the Lutherans, Anglicans and Roman Catholics organizations, that seek a common ground for unity. Vira hopes a church in Asheville will have a workshop.

OREGON

Betty J. Bateman: Carol Dancing Festival, November 29, 1987 held at the First United Methodist Church, Gresham. Our ninth annual carol dancing festival was held in a new location in an attempt to reach more inner-city people. Though only 50 people attended (down from our usual 100-110 in the old location), a wonderful time was had by all. Jane Rickinbaugh, Susan Cole and Val. Hammond led dancing. Barbara Miller, Sharon Miller-Radokowski, Stephanie More, and Betty Bateman offered a dance choreographed by Sharon to Bach's "Christmas Oratorio." Refreshments were served and the gathering closed with everyone moving to a group blessing during which Susan danced and then everyone signed and sang "Silent Night".

PENNSYLVANIA

Kay Troxell: Dance as Liturgy in Lancaster. A new liturgical dance-drama group has been formed in Lancaster, calling itself ACTS OF FAITH. Members are Kay Troxell, Beth Dunkelberger and Janet Donald of First United Methodist Church and the Rev. Christine Kuhn of Highland Presbyterian Church. Central to their concept of liturgical dance is its logical integration into the worship service.

Preparation for Worship: The first Sunday in Advent at First Methodist, the group chose "Advent Carol" by Avery and Marsh to bring ropes of greens and the four Advent candles down the aisles to the Chancel to decorate the bare framework of the Advent wreath with its lone white Christ candle. The dance had a celebratory sense of bringing the symbols of Advent into the Chancel. When the music ended, the dancers were empty-handed and the wreath was decorated and ready for the first candle to be lit.

Scripture and/or Sermon: Women's Recognition Sunday in January at First Methodist Church, the Rev. Wendy Warner's sermon was about Ruth and Naomi. She began her sermon telling the story of Naomi and her two daughters-in-law, Ruth and Orpah. Following the "Whither thou goest..." passage, she stopped and the three dancers entered the Chancel carrying their bundles "on the path back to Bethlehem." They retold the story in dance with music from the film, "The Bible" by Toshiro Mayuzumi. At the end of the dance, with Ruth and Naomi walking on to Bethlehem, Rev. Warner finished telling Ruth's story which then led into the sermon.

When the choreography was almost finished, Rev. Warner was invited to attend a rehearsal. She made several insightful suggestions that made the dance theologically stronger. Comments afterward from members of the congregation showed how meaningful a dance can be within the sermon.

Passion Sunday and Good Friday evening, the Acts of Faith danced the story of Christ's Passion at both First Methodist and Highland Presbyterian Churches using Andrew Lloyd Webber's "Pie Jesu" from his Requium Mass. At each church the minister planned the placement of the dance in the order of worship to enhance the service as a whole.

In contrast, the Acts of Faith withdrew from a scheduled appearance at a local women's community worship service. The dancers had described their offering to the chairman, but when they saw the program, they realized that

their dance had no relationship to the planned worship theme. It appeared that the dance had been "fitted in" to fill out the program with "something different." We have to have integrity as liturgical dancers and sometimes it means we have to say, "No."

TEXAS

Shawn Clark Elliott: Shawn Clark Elliott, Corpus Christi, danced a course in Miracles at Sunrise on the steps of the Art Museum overlooking Corpus Christi Bay, celebrating the birth of the Christ within. He co-created a dance with the Devas at the Corpus Christi Community Garden on March 21 celebrating the Spring Equinox.

Teresa Givens: Dance Umbrella sponsored a Thanksgiving Concert. with the Tobias Dancers on November 27, 1987 at the Grace Covenant Church in Austin. Other performances by the Tobias Dancers: December 21st, Christ Episcopal Church; December 20 Mary's Song with Teresa Givens and Judy Tobey, All Saints Episcopal Church; January 6, Epiphany, The Visit of the Magi with Teresa Givens at St. Luke's on the Lake Episcopal Church.

WISCONSIN

Diane Smagatz-Rawlinson: New member Diane Smagatz-Rawlinson choreographed *Prosequi* to organ music by Daniel Pinkham. *Prosequi* was based on the search and pursuit of an inner soul and outer God and involved ten dancers at the University of Wisconsin, Madison, interested in a dance/faith relationship. The work was presented in concert at the university in November, 1987. In August, 1987 Diane danced for the St. Thomas Aquinas Parish outdoor Liturgy in Madison. November lst, she danced at the Lutheran/Catholic annual worship service. January presented the opportunity to introduce liturgical dance to 100 Sunday School children at St. Luke's Lutheran Church of Middleton as part of their January Sunday School program. Their processional was presented January 31 during the Sunday Services along with a meditational duet by Diane and another dancer.

Diane first combined dance and faith while a dance major at Ohio State University in 1981 through Paulist priest Father Chris Witt at the Newman Center of Ohio State, where she was an active member of the folk choir. She continued her involvement in liturgical dance throughout Ohio as a student at Ohio State and later as a faculty member at the University of Akron. The summer of 1986 presented a new direction for Diane and her husband Craig when they moved to Madison. Currently an M.F.A. student at the University of Wisconsin, Madison, Diane will be presenting her M.F.A. research and final project on Dance and Religion next year.

In presenting liturgical dance in both the church and concert setting, Diane is exploring the balance between worship and choreography as a way to reach both the church and dance community. As liturgical dancers we know the impact dance can have on a faith community; it is Diane's hope to bring that same spirit and impact to the dance community. (Ed. Note: Diane would appreciate feedback on presenting liturgical dance in both settings. She looks forward to meeting and working with SDG members in surrounding areas.)

Sacred Dance Activity

FESTIVAL 88

"AND THE EARTH SHALL DANCE"

This year the Sacred Dance Guild Festival 88 will be held at Loretto Heights College, Denver, Colorado July 6-10, 1988. Leaders from a variety of cultural and ethnic backgrounds, with special emphasis on Polynesian and Native American dance, will make this year's Festival unique and exciting. In addition to daily classes in ballet, modern and floor barre technique at all levels of skills, workshops will be offered that develop the theme through a variety of religious, ethnic and cultural approaches. Dances from the workshops will be integrated into the daily interfaith services as well as the closing worship service on Sunday morning.

Highlights of Festival 88 are the evening and afternoon concerts to be presented by the **David Taylor Dance Theatre** (Mysteries/Rites/ Revelations) and the **Sacred Polynesian Dance Concert** presented by Vui Siaosi and his Polynesian dance company. Also featured is a **Faculty Dance Concert** and an evening of **Native American Dance and Poetry** by Daystar and Forrest Coggan.

Special guest artists/teachers will be encouraging and challenging us spiritually, physically and mentally in our theme **"And The Earth Shall Dance"**.

Joining Daystar (Rosalie Jones) distinguished artist/teacher of Native American Dance will be many other teachers of dance and music. They include Dr. Art Harvey, Doug Adams, Donna Bauer, Marshal Talitimu, Kaipo Bridges, Vui Siaosi, Dr. Tom Daly, Connie Fisher, Paul Fiorino, Cynthia Winton-Henry, Brian Slota, Margo Law, Genevieve Paulson, Forrest Winston Coggan.

Please mark the dates on your calendar **JULY 6-10, 1988** and take this opportunity to join in community with others from all parts of the U.S.A and the world who are interested in exploring movement as worship and ministry. See you there...

Ann Marie Blessin, Program Director

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